BOSTON CONSERVATORY OF MUSIC

1927-1928

"Never so much as to-day
was music a need of the soul."
D'ANNUNZIO.

BOSTON CONSERVATORY OF MUSIC

CATALOG

1927-1928

250 Huntington Avenue
BOSTON, MASSACHUSETTS

CALENDAR FOR 1927-1928

First Session, September 12, 1927 through January 28, 1928
Second Session, January 30, 1928 through June 16, 1928

Summer Session

June 18, 1927 through September 8, 1928

CALENDAR FOR 1928-1929

First Session, September 10, 1928 through January 26, 1929
Second Session, January 28, 1929 through June 15, 1929

Summer Session

June 17, 1929 through September 7, 1929

"Arte Magistra"

The Boston Conservatory of Music was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in Violin and Composition, and had received special personal recommendation from Mendelssohn. After serving for many years as a professor at the Geneva Conservatory, he came to Boston in 1859 to become Director of the Boston Museum Orchestra and Supervisor of Music in the public schools. He was a composer of a wide range of chamber music, studies, and songs, being best known for his patriotic chorus, "To Thee, O Country," which was written for the Peace Jubilee in 1869.

With such a musician as its Director, the Conservatory immediately gained a standing among the leading music schools, drawing students from all parts of the country and attracting many European artists to its Faculty.

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In February, 1920, the BOSTON CONSERVATORY OF MUSIC was reorganized by Agide Jacchia, internationally known as an opera and symphony conductor. He was graduated with honors from the Rossini Conservatory in Pesaro, where he studied Composition and Conducting as a favorite pupil of Mascagni, and immediately entered upon a brilliant career as Conductor throughout Italy, followed in the past twenty-five years by engagements with Opera companies and Symphony orchestras in the United States, Canada, Central America, and Mexico. Maestro Jacchia's fullness of knowledge and wealth of experience have been of inestimable value for developing the artistic prestige of the BOSTON CONSERVATORY. The music schools of Europe have been closely followed in the systems of instruction, and most of the Faculty are graduates of conservatories in Austria, France, Germany, Holland, Italy, or Russia.

Thus utilizing the fruits of all Europe's musical heritage and offering courses planned in close adherence to the principles which have produced the world's great masters of music, the BOSTON CONSERVATORY OF MUSIC presents opportunities for students to obtain the most thorough and complete training for professional careers and an indirect contact with the spirit of all European musical influence.

Agide Jacchia, Director

FACULTY

(*In alphabetical order*)

AGIDE JACCHIA, Director

EUGENE ADAM (*Trombone and Tuba*) studied at the Nancy Conservatory and later at the Paris Conservatory, from which he was graduated with first prize in Trombone. He was a member of the orchestras at the Opera and Opera Comique in Paris. In 1919 he came to the United States as first Trombone with the Paris Conservatory Orchestra under Messager. Since then he has been a member of the Boston Symphony Orchestra.

AUGUSTUS BATTLES (*Flute*) has played in the Philadelphia Symphony Orchestra and has been a member of the Boston Symphony Orchestra since 1909.

ANNA M. BOTTERO (*Italian*) received her early education in the best schools of Turin and Genoa, supplemented by extended travel throughout Italy with a private tutor.

EDWARD S. BROWN (*Trumpet*) was Trumpet soloist with Patrick Conway's and MacDonald's Highlanders Bands and is a member of the People's Philharmonic Symphony Orchestra of Boston.

ESTER FERRABINI (*Vocal Department*) studied Bel Canto with Mme. Tiberini in Florence and made her debut in opera in Milan, in 1905. She first came to America with the Leoncavallo Opera Co., touring the United States. In 1907 she returned with the Milano Opera Co. for a two years' tour of the United States and Central America. For four years she was with the Montreal Opera Co. in Canada, and later with the Boston Opera Co. She has also appeared in concerts in various parts of the United States.

MERTON B. FRYE (*Organ*) was graduated from the American Institute of Normal Methods. He studied Organ, Pianoforte, Harmony, and Conducting. For two years he served as instructor in music at St. George's Private School for Boys and for the past six years in the Weaver School. He is the conductor of the Newport Oratorio Society and Community Chorus. For nine years he was the organist and choirmaster at St. John's Church, and for the last five years at Emmanuel Church, Newport.

SERGE KORGUEFF (*Violin Department*) studied Violin first at Kronstadt and later at the St. Petersburg Conservatory under Leopold Auer. He was concertmaster of the Russian Musical Society, conducted by Auer, and was selected by competition as concertmaster of the Czar's Imperial Orchestra. He has played in ensemble with

Rubinstein, Paderewski, Auer, Sarasate, Davidoff, and Casals. Glazounoff has said that he considered Prof. Korgueff the greatest living influence for the development of Russian chamber music. When Auer left the States Conservatory in Petrograd, Prof. Korgueff was appointed his successor as Head of the Violin Department. He came to the Boston Conservatory of Music in the fall of 1925.

ABDON LAUS (*Bassoon*) was graduated from the Paris Conservatory with first prize in Bassoon in 1910. After engagements with the orchestras at the Champs Elysees Theatre, Opera, and Concert Sechiari, he came to America in 1918 with the French Military Band and has since been the solo Bassoon of the Boston Symphony Orchestra. He received the medal of "Officier d'Academie" from the French Government in 1925.

JOHN S. LEAVITT (*Clarinet and Saxophone*) studied Clarinet and Composition. He has been connected with various theatre and concert orchestras, but has devoted himself mainly to teaching. During the World War, he was instructor for the Army and Navy Bands in training schools established in Boston.

ARMANDO LEUCI (*Violin Department*) has studied Violin with Charles M. Loeffler. He has made many appearances as soloist and has been the concertmaster of various orchestras. For four seasons he toured Canada and the United States as Violinist of the Baschi Trio.

CARL F. LUDWIG (*Percussion Instruments*) received his training in Percussion from his father. He has been a member of the Boston Festival Orchestra and the Boston Municipal Band, and succeeded his father in the Percussion section of the Boston Symphony Orchestra.

WILLIAM C. MASON (*Dramatic Art*) is a graduate of the Massachusetts Institute of Technology. He studied Acting and Stage Management with James R. Pitman, and has been connected with the theatre and theatrical enterprises the country over for twenty-five years. Since 1925 he has been with the Repertory Theatre Company of Boston.

ROBERT C. MCKAY (*Oboe*) toured the United States with Sousa's Band for several seasons and since coming to Boston, has been for three years Oboe and English Horn soloist of the Boston People's Symphony Orchestra.

CLEMENTINE MILLER (*Pianoforte Department*) was graduated from the Stuttgart Conservatory and completed her post-graduate Pianoforte course with Carl Stasny in Boston.

MARGARET MUNSTERBERG (*German*) obtained the A. B. and A. M. degrees from Radcliffe College with distinction in German literature; she also took further courses at the University of Berlin.

She is the author of several books, including a biography of her eminent father, entitled "Hugo Munsterberg, his Life and Work," and a book of translations from the German, "A Harvest of German Verse." She has published stories and articles both in English and in German.

RUDOLF NAGEL (*Violoncello*) received his early musical education at the Weimar Conservatory, where he studied Violoncello and Pianoforte. As a boy of 14 he played at one concert a Violoncello Concerto by Goltermann and a Pianoforte Concerto by Mendelssohn before Liszt, from whom he received highest commendation. He continued his study of Violoncello and Counterpoint in Leipzig and later travelled through Germany, Switzerland, and Scandinavia as Violoncello soloist. He was the Violoncello soloist in the Christiania Orchestra conducted by Edvard Grieg and in the New York Symphony Orchestra; for a number of years he was a member of the Boston Symphony Orchestra.

MARIA PAPORELLO (*Ballet Training*) began to study at the age of six at the Dancing School of the Royal Theatre in Turin, graduating eight years later as first danseuse. After engagements in the principal theatres of Italy, she came to the United States, where for several seasons she appeared in New York, Chicago, Philadelphia, and Boston. She was the dancing teacher for the Boston Opera Co. and was noted for the fine presentation of the ballets.

SERGE POGREBNIAK (*Band Training*) is a graduate of the Petrograd Conservatory. For thirteen years he was first Horn in the Imperial Theatre and for two years in the First Symphony Ensemble in Moscow. During the World War, he was the conductor of a military band. He joined the Boston Symphony Orchestra in 1925.

THEODOR SEYDEL (*Contrabass*) studied Contrabass at the Leipzig Conservatory and joined the Old City Theatre in Leipzig. Later he was the first Contrabass in the Heidelberg and in the Municipal Orchestra at Elberfeld-Barman. He came to the United States as first Contrabass in the Hans von Bulow Orchestra at the Chicago World's Fair. The following season he was with the Thomas Orchestra and since that time has been a member of the Boston Symphony Orchestra.

STEPHEN SOMERVELL (*Solfeggio and Vocal Departments*) studied at the Royal Acadamy of Music in London. His first training in Voice Culture was from Victor Beigel, after which he went to Milan, Italy, to study with Maestro Arturo Vita.

LOUIS SPEYER (*Oboe and English Horn*) was graduated from the Paris Conservatory with first prize in Oboe and played in the principal orchestras of Paris, and as soloist in chamber music ensembles. He came to the United States with the French Band in 1918, and since then has been a member of the Boston Symphony Orchestra.

OTTO G. T. STRAUB (*Theoretical Department*) obtained his musical education at the Berlin and Stuttgart Hochschule für Musik and at Berlin University. Later specializing in Composition and Conducting, he finished a two years' course as master pupil of Dr. Hans Pfitzner. He has composed many works, mostly chamber music, including a Violoncello Sonata, performed at the Tonkuenstlerfest of the Allg. Deutscher Musik Verein, 1921, and a Cantata performed at Oldenberg, Germany and in Boston, 1926.

CYRUS ULLIAN (*Pianoforte Department*) studied Pianoforte at the Boston Conservatory of Music and made his Boston debut in Jordan Hall in January, 1924. He has since given concerts in New York, Philadelphia, and all through the New England States.

CORNELIS VAN DEN BERG (*Horn*) was graduated from the Royal Conservatory at The Hague. For one year he was first Horn in the principal orchestra of Dortmund, and then in the Residentia Orchestra in The Hague, playing under the most eminent conductors, notably Strauss and Pierne, from both of whom he received special recommendation. Since 1919 he has been a member of the Boston Symphony Orchestra.

WILHELMINA VAN DEN BERG (*Harp*) studied Harp at The Hague Conservatory and the Royal Conservatory in Brussels, where she won first prize with special honors. She has made numerous appearances as soloist in Europe and America, and has played with the Residentia Orchestra at The Hague and with the Boston Symphony Orchestra.

ELSA VIEH (*French*) received the degree of A. B. with honors in French from Smith College, and the degree of A. M. in French Language and Literature from Radcliffe College. For two years she held French Government Fellowships at the Ecole Normale Supérieure de Sèvres and at the Sorbonne, and was graduated as teacher of the Yersin Method from the Ecole Yersin in Paris.

GEORGE C. VIEH (*Pianoforte Department*) was graduated with a silver medal for Highest Honors in Pianoforte from the Vienna Conservatory, where he studied Pianoforte and Composition. He has had charge of the Pianoforte Departments at many American schools and colleges, and has appeared in numerous recitals and as soloist with chamber music organizations and various orchestras, including the Boston Symphony.

ARTURO VITA (*Vocal Department*) studied at the University and at the Conservatory of Music in Naples. He gained immediate success in the operatic field, appearing in all the principal cities of Italy and was selected by Alfano for the first performance of his "Resurrezione" at Novara. His career was suddenly interrupted by the World War, after which he devoted himself to teaching in Milan and soon acquired an international reputation. He was engaged by the Boston Conservatory of Music in September, 1925.

In addition to the Faculty members, there are Assistant Instructors in the various departments.

COURSES OF STUDY

(The curricula outlined in the courses are on the basis of two lessons per week in Principal Subjects.)

CONDUCTING

AGIDE JACCHIA

ORCHESTRA CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; the knowledge of one wind and one stringed instrument.

CHORUS CONDUCTING

This course is open to students who have fulfilled the following requirements: Completion of the course in Solfeggio; first Grade of Counterpoint and Fugue; third Grade of Pianoforte; second Grade of Organ.

THEORETICAL DEPARTMENT

OTTO G. T. STRAUB

COMPOSITION AND ORCHESTRATION

The completion of the courses in Solfeggio and Counterpoint is prerequisite for admission to this course.

Grade I

Small forms of Composition.
Canon and Fugue in free Counterpoint.

Grade II

Chamber Music; Concerto; Sonata; Symphony.
Orchestration.

Complementary requirements for Graduation on page 38.

COUNTERPOINT AND FUGUE

The completion of the courses in Harmony and Harmonic and Formal Analysis is prerequisite for admission to this course.

Grade I

Two, three, and four-part Counterpoint in all species.
Imitations; Choral Preludes.
Small compositions on given themes.

Grade II

Canon; Double Counterpoint; two, three, and four-part Fugues.

HARMONIC AND FORMAL ANALYSIS

The completion of Grade II of Harmony is prerequisite for admission to this course.

Analysis of Bach Chorals.
Harmony of the Classic Composers.
Phrasing (Figure, Motive, Phrase, Period).
Lied-forms (including Prelude, Etude); Suite and Dance Forms; Marches.
Variation Forms.
Large Forms (Scherzo, Rondo, Sonata, Overture, Concerto, Symphony, Symphonic Poem).
Songs and Vocal Forms.
Contrapuntal Forms.

HARMONY

The completion of the course in Theory (Rudiments of Music) is prerequisite for admission to this course.

Grade I

Rules of part-writing: Connection of chords; Preparation and Resolution of dissonance; Close, Open, and Mixed Position.
Cadences and Sequences.
Figured Basses; Transpositions.
Keyboard work: Playing of the harmonic material in all major and minor keys.

Grade II

Part-writing: Rule of the Octave; Progressions; Altered Chords; Modulations and non-harmonic tones in figured basses.
Unfigured basses; Harmonization of melodies.
Keyboard work: Simple exercises in thorough Bass playing; Easy modulations.

Grade III

Part-writing: Non-harmonic tones, alterations, and modulations in unfigured basses.
Exercises in four parts for pianoforte, string quartet, and voices, in their respective clefs.
Writing of easy accompaniments.
Keyboard work: Modulations; Playing in four clefs.

THEORY (Rudiments of Music)

This course is required of all REGULAR students.

Tonal System: whole and half tones; degrees; tempered system.
Intervals and their inversions; triads.
Scales (including chromatic and whole-tone scales).
Notation: Notes and rests; signs and abbreviations in writing; 7 clefs.
Ornaments.
Rhythm: Tempo and tempo indications; Time and time signatures; Accent and Metre.
Dynamics and marks of expression.
Elementary Acoustics.

SOLFEGGIO (Rhythmical Articulation and Ear-training)

STEPHEN SOMERVELL

This course is required of all REGULAR students.

Grade I

Bona Method: Parts I and II in Treble and Bass Clefs, in indicated tempi.
Boston Conservatory of Music Ear-training Exercises (Book I, Part I).
Elementary Rhythmical Dictation.

Grade II

Bona Method: Part III in Treble, Bass, Tenor, and Contralto Clefs, in slow tempo.
Boston Conservatory of Music Ear-training Exercises (Book I, Part II, and Book II, Part I).
Rhythmical Dictation in simple tempi; Elementary Melodic Dictation.

Grade III

Bona Method in all seven clefs in indicated tempi.
Sight reading.
Boston Conservatory of Music Ear-training Exercises completed.
Rhythmical and Melodic Dictation in all tempi.

VOCAL DEPARTMENT

ARTURO VITA ESTER FERRABINI
STEPHEN SOMERVELL

Grade I

The fundamentals of singing; Breathing; Diction.
Boston Conservatory of Music 36 Vocalises compulsory for all students.
Panofka: A B C. Vaccai.

Grade II

Boston Conservatory of Music 36 Vocalises continued.
Advanced vocalises by Marzo.
Easy songs in the original language or in English.

Grade III

Studies for velocity, trill, and embellishment by Bordogni.
Special attention to the study of recitative.
Old and modern classic songs.

Grade IV

Coaching: Classic Songs; Oratorio; Operas of the old and modern repertoire.

A Candidate for Graduation must sing at the Diploma Examination four arias in the original languages: English, French, German, and Italian.

Complementary requirements for Graduation on page 38.

PIANOFORTE DEPARTMENT

CLEMENTINE MILLER CYRUS ULLIAN
GEORGE C. VIEH

A Class in Technique is FREE to all students enrolled in the Pianoforte course, attendance being compulsory for REGULAR students.

All REGULAR students of the fourth, fifth, and sixth Grades are required to do assigned accompanying for students of other courses.

Elementary Course

Grade I

Five finger exercises and elements of scale playing.
Schmitt: Preparatory Exercises. Beyer: Elementary Book.
Easy classical pieces for two hands and for four hands.

Grade II

All major and minor scales and arpeggios in slow tempo.
Stasny: Finger Training. Hanon: The Virtuoso Pianist.
Koehler: Op. 50.
Sonatinas by Clementi; Kuhlau.
Pieces by Mozart; Beethoven; and modern composers.
Four-hand pieces.
Sight Reading.
Memorizing of two pieces studied in Grade I.

Intermediate Course

Grade III

Scales and arpeggios in parallel and contrary motion.
Stasny: Finger Training (continued). Kullak: Octave School (Book I). Czerny: Op. 636. Berens: Op. 61. Hasert: Op. 50.
Easy Sonatas by Haydn; Mozart; Beethoven.
Bach: Two-part Inventions.
Classical and modern pieces.
Four-hand pieces.
Sight Reading.
Memorizing of three pieces studied in Grade II and one of Grade III.

Grade IV

Scales and arpeggios in double octaves in parallel and contrary motion.
Kullak: Octave School (Books I and II). Czerny: Op. 299 and Op. 740. Cramer-Bulow: Selected Studies. Köhler: Op. 128.
Bach: Three-part Inventions, Partitas, Suites. The easier Sonatas and Rondos by Haydn; Mozart; Beethoven; and the easier Preludes and Nocturnes by Chopin.
Four-hand pieces.
Sight Reading.
Memorizing of three pieces studied in Grade III and two of Grade IV.

Advanced Course

Grade V

Scales in thirds and sixths. Arpeggios of triads and seventh chords combined with their inversions.
Tausig: Daily Exercises (Book I). Kullak: Octave School. Clementi-Tausig: Gradus ad Parnassum. Kessler: Op. 20.
Studies by Moszkowski; Sternberg; MacDowell; Chopin; Liszt.
One composition from each of the following groups: (1) Early Classics; (2) Bach; (3) Mozart, Haydn, Beethoven; (4) Weber, Mendelssohn, Schubert; (5) Schumann, Brahms; (6) Chopin; (7) Liszt; (8) Contemporary Composers.
A Concerto with orchestra accompaniment.
Memorizing of four of the above compositions.

Grade VI

Scales in double thirds and double sixths. Tausig: Daily Exercises (Books II and III).
Six Preludes and Fugues from Books I and II of The Well-Tempered Clavichord and an extensive composition by J. S. Bach.
A Ballade, a Scherzo, and a Dance by Chopin; a Rhapsody by Liszt; a composition by a contemporary composer; a Concerto.
A Candidate for Graduation must play at the Diploma Examination:

Eight compositions from memory, selected from a

complete repertoire to be presented for approval one month previous to the examination.
One composition prepared in two hours.
One composition *a prima vista.*

Complementary requirements for Graduation on page 38.

STEINWAY PIANOFORTE

ORGAN

MERTON B. FRYE

This course is open to students who have completed Grade III of Pianoforte.

Grade I

Introductory instruction concerning various types of organs; the classification and use of stops.
Study of manual touch (legato and staccato).
Barnes: Pedal Studies.
Special exercises for independence of hands and pedals selected from Barnes: Organ School.
Simple Trios by Bach; Stainer. Eight Little Preludes and Fugues and the Little G minor Fugue by Bach.
Phrasing.
César Franck: Andantino. Tours: Allegro Grazioso.
Dubois: Cantilene Nuptial. Mendelssohn: Sonatas.

Grade II

Dubois: Twelve Compositions. Parker: Concert Pieces; Master Pieces for Organ (ed. by Carl).
Borowski: Sonata No. 1.
Bach: Toccata and Fugue in D minor; Prelude and Fugue in D major, in C minor, in B minor.
Boëllmann: Suite Gothique.

Grade III

Bach: The Great Prelude and Fugue in G minor.
Symphonies by Widor; Vierne; No. 1 by Barnes; No. 1 by MacQuaire. Franck: Chorales. Bossi: Concerto, Op. 100.

A Candidate for Graduation must play at the Diploma Examination:

A Prelude and Fugue by Bach, a composition of the Modern French School, one of the symphonies and another composition selected from the outline of Grade III. A composition *a prima vista.*

Complementary requirements for Graduation on page 39.

HARP

WILHELMINA VAN DEN BERG

Grade I

Bochsa: Exercises and Studies.
Snoer: Method (First Part). Scales.
Hasselmans: Three Little Pieces.

Grade II

Snoer: Arpeggio Studies.
Naderman: Sonatinas.
Godefroid: Fantaisie.
Oberthür: Serenade.
Hasselmans: Berceuse.

Grade III

Studies by Bochsa; Naderman.
Parish-Alvars: Divertissement.
Godefroid: Mélancolie.

Grade IV

Studies by Schuecker; Heller-Hasselmans; Bochsa.
Oberthür: Impromptu; Meditation.
Zabel: Élégie Fantastique.

Grade V

Studies by Bovio; Labarre; Dizi.
Orchestral Works; Solos; Concertos with Orchestra.

Complementary requirements for Graduation on page 39.

FLUTE and PICCOLO

AUGUSTUS BATTLES

Grade I

Tone production; sustained sounds; single tonguing.
Scales; Arpeggios.
Altes: Method (First Part).

Grade II

Passages in thirds, sixths, octaves; chromatic scales; double tonguing.
Altes: Method (Second Part).
Exercises by Berbiguiez; Anderson.

Grade III

Altes: Method (Third Part). Triple tonguing.
Exercises by Anderson; Tulou.
Sonatas by Handel; Bach; Marcello.

Grade IV

Virtuosity exercises by Anderson; Boeleur; Soussman.
Solos by Demersseman-Lindpainter; Tulou.
Concertos by Mozart.

Grade V

Sonatas; Suites; Concertos; Modern Compositions.
Study of Orchestral Works.

Complementary requirements for Graduation on page 39

OBOE and ENGLISH HORN

LOUIS SPEYER ROBERT C. MCKAY

Grade I

Explanation of the Oboe and its reeds.
Scales. Barrett: Method (First Part).

Grade II

Barrett: Method (Second Part). Sellner: Method (First Part).
Exercises and Scales.
Reed making.

Grade III

Brod: Method. Sellner: Method (Second Part).
Solos by Colin; Verroust.
Duets.

Grade IV

Explanation and study of the English Horn.
Methods for Oboe by Hugo; Ferling.

Grade V

Gillet: Method.
Mozart: Quartet. Beethoven: Trio. Handel: Concerto and Sonata. Bach: Sonata.
Selected solos from orchestral works.

Complementary requirements for Graduation on page 39.

CLARINET and BASS CLARINET

JOHN S. LEAVITT

Grade I

Tone study. Breathing. Klosé: Method (Book I).
Elementary scales.

Grade II

All scales. Klosé: Method (Book II). Rose: 40 Etudes.
Mueller: Etudes. Kroepsch: Books I and II. Bärmann:
Book I.

Grade III

Bärmann: Advanced Daily Studies.
Etudes by Kroepsch; Mueller. Rose: 40 Etudes.
Easy solos by Gliere; David; Rode; Jean Jean.

Grade IV

Etudes by Stark; Klosé.
Spohr: Concertos. Weber: Concertini. Cavallini:
Caprices.
Selected solos by Debussy; Pennequinn.
Duos for two clarinets.
Quintets by Mozart. Kroepsch (Books III and IV).

Grade V

Concertos by Mozart; Weber; Spohr.
Brahms: Sonatas and Quintets.
Debussy: Rhapsody.
Concert passages from Symphonies.

Complementary requirements for Graduation on page 39.

BASSOON

ABDON LAUS

Grade I

Sustained sounds and scales.
Laus: Method (First and Second Parts).
Scales and arpeggios.
Pares: Technical Exercises.
Reed making.

Grade II

Laus: Method (Third Part); 50 Exercises.
Methods by Jancourt; Bourdeau. Blume (Book I).
Weber: Romanza Appassionata. Bourdeau: First Solo.

Grade III

Laus: Method (Fourth Part).
Blume: 36 Studies (Book II).
Wiechendorff: Chromatic Variations.
Concertos by Busser; David. Bourdeau: Second Solo.
Mozart: Larghetto. Vabaron: Melodies.

Grade IV

Etudes by Gavinies; Espaignet; Gambaro; Milde.
Bourgault-Ducoudray: Solo. Mozart: Concerto.
René: Solo de Concert. Hassler: Concerto in C minor.
Cols: Concertstück.

Complementary requirements for Graduation on page 39.

SAXOPHONE

JOHN S. LEAVITT

Grade I

Pares: Saxophone Method; Mayeur; Saxophone Method (Part I).
Vereecken: Foundation to Saxophone Playing.
deVille: Major and Minor Scales.
Easy pieces by various composers.

Grade II

Vereecken: Complete Chromatic Scale; Foundation to Saxophone Playing (cont.). Mayeur: Saxophone Method (Part II).
Gattis-Iasilli: 35 Melodious Studies.
de Ville: 20 Operatic Melodies for Study of Phrasing. Pieces by Bachman; Balfe; Nicolao; Lefebvre; Hauser; Raff.

Grade III

Kappey-de Ville: 27 Exercises and 15 Cadenzas. Kappey: 11 Progressive Saxophone Studies. Lazarus: 8 Fantasias.
Vereecken: Saxophone Virtuoso. Bassi-Iasilli: 27 Virtuoso Studies. Mayeur: Studies and Interpretation.
Pieces by Abt; Chopin; de Ville; Donizetti; Hartmann; Verdi; Schroen.

HORN

CORNELIS VAN DEN BERG

Grade I

Franz: Grand Theoretical and Practical School for Horn.
Kopprasch: 60 Etudes (First Part).

Grade II

Kopprasch: 60 Etudes (Second Part).
120 Melodic Pieces for Interpretation, preparatory to solo playing.

Grade III

Etudes by Prée; Belloli.
Ranieri: 30 Instructive and Melodic Exercises.

Grade IV

Etudes by Gallay; Gugel. 10 Concert Etudes by Franz.
Brahms; Trio. Beethoven: Sonata.
Concertos by Mozart; Weber; R. Strauss; Saint-Saens.
Solos from orchestral works are studied in Grades III and IV.
Transposition is taught in every grade.

Complementary requirements for Graduation on page 39.

CORNET and TRUMPET

EDWARD S. BROWN

Grade I

Tone production. Use and control of the tongue. Cultivating muscles of the lips. Method of breathing.
Structural Studies and Scales.
Arban: Method (First Section).

Grade II

All forms of single tonguing. Chromatic scales and studies.
Extending compass. Slurring and simple phrasing.
Arpeggios.
Arban: Intermediate Studies. World: Method (Vol. I).

Grade III

Double and triple tonguing. Advanced Phrasing.
Studies by Clarke; Smith; Gatti.
World: Method (Vol. II).
Solos by Hartmann; Hoch.

Grade IV

Completing Compass. Style and Expression. Endurance. Clarke: Characteristic Studies. Arban: Artistic Studies and Solos. St. Jacome: Advanced Studies. World: Method (Vol. III).
Solos, Trios, and Quartets preparing for solo and orchestral playing.

Complementary requirements for Graduation on page 39.

TROMBONE and TUBA

EUGENE ADAMS

Grade I

Sustained sounds and scales.
Studies by Dieppo; Vobaron; Belke; Adam; Flandrin.

Grade II

Solos by Gounod; Schubert; Massenet; Demersmann; Beethoven; Clodomir; Bleger.
Duets by Bleger; Vobaron; Labyo; Clodomir; Dieppo.
Fugues of Bach (transcription by Joannes Rochut).

Grade III

Solos by Rousseau; Salzedo; Vidal; de la Mux; Demersmann; Guilmant; Chrétien; Spinelli; Missa.
Sonatas by Beethoven; Mozart; Haydn; (transcriptions by Paul Delisse).

Grade IV

Selected Solos.
Trios by Mozart; Haydn. Quartets by Adam; Meyerbeer.
Beethoven: Grand Aria Symphonique.

Complementary requirements for Graduation on page 39.

PERCUSSION

CARL F. LUDWIG

Grade I

Snare-Drum. Practice of roll and different strokes.
Bass-Drum. Bower: Imperial Method.
Overtures and orchestral studies.

Grade II

Bells and Xylophone.
Leedy: American Method for Bells.
Studies and Solos.

Grade III

Timpani.
Methods by Seitz; Pfundt-Schmidt.

VIOLIN

SERGE KORGUEFF ARMANDO LEUCI

Elementary Course

Auer: Graded Course of Violin Playing (Books 1 and 2).
Sitt: Studies (Book 1). Laoureux: Books 1 and 2.
C, G, D, A, F, and B flat major scales and arpeggios in the first position.
Solos by Dancla; De Conté.

Grade II

Auer: Graded Course (Book 3). Schradieck: Exercises.
Kayser: Etudes. Sevcik: Op. 7.
First steps in shifting.
Easy Concertos by Reading; Portnoff; Seitz; Accolay.
All major and minor scales in first position.

Intermediate Course

Grade III

Kreutzer: Etudes. Schradieck: Exercises in first, second, and third positions. Sevcik: Op. 8 and 9.
deBeriot: Airs Varies. Concertos by Viotti. Selected Solos.
All major and minor scales in two octaves.

Grade IV

Kreutzer: Etudes. Rode: Caprices. Selected exercises by Sevcik. Korgueff: Double-Stop Exercises.
Concertos by Viotti; Rode; deBeriot. Selected Solos.
All major and minor scales in three octaves.

Advanced Course

Grade V

Etudes by Kreutzer; Fiorillo; Rovelli. Rode: Caprices.
Concertos by Bach; Mozart; Spohr; Molique (A minor).
Selected Solos.
All major scales in thirds, sixths, and octaves (double stops).

Grade VI

Dont: Etudes. Schradieck: 25 Studies. Campagnoli: 7 Divertissements.
Sonatas by Bach. Concertos by David; Spohr; Vieuxtemps (Nos. 1, 2, 3, 4, 5); Wieniawski (D minor); Mendelssohn; Bruch (G minor and D minor) Conus; Dvorak. Selected Solos.
Additional requirements for a Diploma as a Violin Soloist: Paganini: Caprices. Studies by Ernst; St. Lubin; Koteck. All Sonatas by Bach and Reger. Concertos by Paganini; Beethoven; Saint-Saens; Karlovitch; Ernst; Prokofieff. Selected Solos.
A Candidate for Graduation as an Instructor must play at the Diploma Examination:

One of the Concertos listed in the Advanced Course.
Two movements (one slow and one fast) from one of the Violin Sonatas by Bath.
A composition *a prima vista.*

A Candidate for Graduation as a Soloist must play in addition:

A Concerto; a Prelude and Fugue by Bach or Reger.
A piece for Violin solo without accompaniment.
Two selected solos, one in slow tempo, the other in quick tempo.

Complementary requirements for Graduation on page 39.

For **Clark Powers Violin Prize** see Page 35.

VIOLA

ARMANDO LEUCI

Grade I

Position ; Tone Production.
Major and minor scales.
Bruni: Tenor Method.

Grade II

Studies in the first and second positions from the works of Campagnoli; Mazas; Corelli; Kreutzer.

Grade III

Studies in all positions.
All major and minor scales and arpeggios.

Grade IV

Campagnoli; 41 Caprices.
Krenz: Op. 5.
Solos from Orchestral works.

Grade V

Kreutzer: 40 Studies.
Krenz: 10 Petits Morceaux, Op. 122.
Vieuxtemps: Élégie, Op. 30.

Complementary requirements for Graduation on page 39.

VIOLONCELLO

RUDOLPH NAGEL

Grade I

Werner: Violoncello School: Art of Bowing, Op. 43.
Lee: Studies for Beginners (First Part).
Dotzauer arr. by J. Klingenberg (First and Second Parts).

Grade II

Lee: Studies for Beginners (Second and Third Parts).
Merk: Op. 11. Dotzauer: Op. 54.
Easy Solos.

Grade III

Grützmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies.
Dotzauer: Op. 120 and 158.
Sorvais: Fantasia, Op. 13.
Goltermann: Third and Fourth Concertos.

Grade IV

Dotzauer: 24 Daily Studies, Op. 155, Part 4.
Schultz: Classics (2 Volumes).
Concertos by Goltermann; Lalo; Saint-Saëns.

Grade V

Boëllmann: Concert Variations.
Sonatas by Bach; Locatelli; Valentini; Corelli; Bosperins; Grieg; Strauss; Beethoven; Saint-Saëns.
Concertos by Dvorak; Volkmann; Schumann.

A Candidate for Graduation must play at the Diploma Examination:
One Concerto.
One Sonata.
One composition *a prima vista.*

Complementary requirements for Graduation on page 39.

CONTRABASS

THEODOR SEYDEL

Grade I

Tone production and bowings on the open strings.
Progressive studies. Finger exercises.
Diatonic and Chromatic scales and Broken Triads in the first position.

Grade II

Simandl: Studies; Finger and Bowing Exercises.
Scales and Broken Triads within the fifth position.
Exercises and Studies by Simandl; Schwabe; Warnecke.

Grade III

Simandl: Finger and Bowing Exercises (Advanced).
Scales and Broken Triads within three octaves. Double-Stops.
Studies by Simandl; Schwabe; Wolf; Gregora.
Pieces by Chopin; Moissl; Manoly; Schwabe; Baumann; Moser; Demeir; Geissel; Weissenborn; Buschmann.

Grade IV

Scales and Broken Triads in all positions.
Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon.
Pieces by Laska; Bach; Schumann; Bottesini; Goldermann; Mendelssohn; Handel; Aubrecht; Trautach.
Concertos by Handel; Storch; Koenig; Albert.

Grade V

Double Stops of all kinds; Harmonics.
Studies by Simandl; Kreutzer; Hause.
Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schubert; Hegner; Hause.
Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

Complementary requirements for Graduation on page 39.

CLASSES

HARMONIC and FORMAL ANALYSIS, HARMONY, THEORY

OTTO G. T. STRAUB

The curricula of these courses are contained in the outlines on pages 11 and 12.

Harmonic and Formal Analysis require one year for completion, Harmony requires three years; Theory (Rudiments of Music) requires one year.

SOLFEGGIO (Rhythmical Articulation and Ear-training)

STEPHEN SOMERVELL

The curriculum of this course is contained in the outline on page 12. The course requires three years for completion.

PIANOFORTE TECHNIQUE

Free to all students enrolled in the Pianoforte department, attendance being compulsory for *Regular* students.

ENSEMBLE for STRINGED INSTRUMENTS

ARMANDO LEUCI

This class is compulsory for *Regular* students of the Intermediate and Advanced courses in Violin, Viola, Violoncello, and Contrabass.

ORCHESTRAL TRAINING

Free for all Conservatory students when specified in the Complementary Requirements of their respective courses and compulsory for *Regular* students.

BAND TRAINING

SERGE POGREBNIAK

This class is open to qualified students of Wind and Percussion Instruments.

CHORAL TRAINING

STEPHEN SOMERVELL

This class is compulsory for all *Regular* students of the Conservatory, as specified in the Complementary Requirements of their respective courses; it is open to *Special* students upon invitation from the Director. There is *no charge* for tuition.

MUSICAL TERMINOLOGY and MUSICOGRAPHY

This course is *free* for all students of the Conservatory and is compulsory for *Regular* students.

HISTORY OF MUSIC

The development of music; its forms and phases; the lives and characteristics of the most important composers.

This course is compulsory for all REGULAR students.

DRAMATIC ART and STAGE DEPORTMENT

WILLIAM C. MASON

Grade I

Stage Presence and Deportment. English Orthoepy.
Art of Gesture.
Make-up.

Grade II

Study of roles and stage technique.

Grade III

History, Art, and Practice of the Theatre.
Stage Direction of plays.

The completion of Grade I is compulsory for all REGULAR students.

GRAND OPERA

ESTER FERRABINI

This class in the dramatic study of Grand Opera is compulsory for students enrolled in the Soloists' Course of the Vocal Department; other students are admitted only upon the approval of the instructor.

BALLET TRAINING

MARIA PAPORELLO

Classes for Grand Opera exclusively.

DEPARTMENT OF LANGUAGES

ELSA VIEH, *French* ANNA M. BOTTERO, *Italian*

MARGARET MÜNSTERBERG, *German*

Authoritative orthoepy and interpretation of Classic Songs and Opera Librettos. Thorough grammatical study, if desired.

CLASS IN MUSICAL TERMINOLOGY AND MUSICOGRAPHY, 1926–1927

REGULATIONS

All students are required to observe the Regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

ADMISSION

The BOSTON CONSERVATORY OF MUSIC opens its school year on the second Monday of September, with two regular Sessions of twenty weeks each, followed by a Summer Session of twelve weeks. There are no specific requirements for admission nor any formalities of entrance; a student may therefore enroll at any time, though in class subjects it is obviously advisable to register for the first meeting. Students who have had any previous instruction in a musical subject are examined informally upon entrance for classification as to Grade in that subject; any one who has taken all the prescribed work in a complementary subject may receive full credit by passing the examination, as provided in the Examination Regulations.

An initial Registration fee of $2.00 is charged to all students.

INSTRUCTION

Instruction in Composition, Voice Culture, and all Instrumental courses is given by private lessons only, since this is held to be the proper method for achieving thorough and rapid progress. In other subjects both individual and class instruction is offered. Supplementary instruction is given *free of charge* by classes in Pianoforte Technique, Choral and Orchestral Training, and Musical Terminology and Musicography.

REGULAR and SPECIAL STUDENTS

A *Regular* student is one who pursues any course with the purpose of obtaining a diploma; to be classified as *Regular*, a student must take two lessons per week in his principal subject and all the complementary requirements of his course, in proper sequence. Any change in the course of a *Regular* student during the school year may be made only upon written request and with

the approval of the Director. The Director may require the attendance of all *Regular* students in any *free* supplementary course which he institutes and their participation in any rehearsal, recital, or public performance.

A *Special* student, not being an aspirant for a diploma, may elect any subject for which he is qualified; the minimum enrollment during the regular school year being for a term of ten weekly private lessons or twenty weeks of class instruction.

SUMMER SESSION

The Summer Session offers an opportunity for students to continue their studies uninterruptedly through the year, either to complete a Grade or to anticipate some of the work of the following year; it also provides for those who wish to obtain instruction during the summer months only.

EVENING INSTRUCTION

Evening lessons are obtainable throughout the entire year.

TUITION

For convenience in payment, the two Sessions of twenty weeks are subdivided (for private lessons) into four terms of ten weeks each. All tuition charges must be paid in advance before the first lesson appointment of the term. Students who enter during a term must pay for the unexpired balance and the entire following term. Class instruction must be paid in advance by the Session of twenty weeks. (Tuition rates on page 41.)

A lesson missed is charged to the student but will be made up by the instructor, by one extra appointment only, not later than the end of the following term, *provided that notice has been received in the Office twenty-four hours previous to the lesson time.* In case of prolonged absence, due to illness or other unpreventable event, a balance of tuition, upon due notice to the Office, will be held to the student's credit (for private lessons only) until the end of the school year.

Students are required to make up lessons missed by an instructor's absence, if notified in advance, or to accept a substitute instructor.

A student who is late for a lesson is entitled only to the balance of the appointment time.

No money paid for tuition will be refunded.

EXAMINATIONS

Annual Examinations are given during the last two weeks of the Second Session to *Regular* students for the purpose of classifying them in all their subjects; *Special* students are examined only in complementary subjects. No one is eligible for *free* Examination in any subject in which he has not been enrolled for the entire previous Session.

A student who does not pass the Annual Examination in a Complementary subject is given an opportunity to take a Reparatory Examination in September, provided he files a written application in the Office. Reparatory Examinations are also given to students enrolled in Complementary subjects during the Summer Session, upon the recommendation of their respective instructors.

Semestral Examinations are given primarily for those who, through extraordinary ability and diligence, have covered the work of an entire Grade in the first Session.

Students who are in arrears in their tuition payments are not admitted to examinations.

Special students enrolled for private instruction in Vocal or Instrumental courses, are, upon request, given informal examinations by their respective instructors.

DIPLOMAS and CERTIFICATES

A Diploma is awarded to a student who has met all the requirements specified in the outline of his principal subject. Written application for the Diploma Examinations must be filed in the Office and a Diploma fee of ten dollars paid not later than May fifteenth. The admission of a student to the Diploma Examination in his principal subject is conditional upon his satisfactory completion of all the complementary requirements of his course. (See pages 38, 39.) The Diploma fee will be refunded, if the student fails to pass any of the examinations.

A Diploma with "Honors" is awarded to a student whose mark is 100% for the examination in his principal subject

Certificates are awarded to all students for the completion of the courses in Solfeggio, Theory, Harmony, Musical Terminology and Musicography, the History of Music, and Dramatic Art. A Certificate fee of three dollars must be paid one week prior to the examination; it will be refunded to a student who fails to pass the examination.

Anyone may take a Diploma or a Certificate Examination in a subject not studied at the Conservatory, by filing an application, as provided above, and paying a fee of ten dollars for each examination. This fee will not be refunded under any circumstances.

SCHOLARSHIPS

Scholarships for free instruction are awarded to students of the Conservatory who have shown evidence of exceptional ability and application, and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantages. It is assumed that students who accept scholarship assistance will complete their courses at the Conservatory.

Two scholarships, each for one year's full tuition, are offered to any close relative (brother, sister, son, or daughter) of a member of the Boston Conservatory (Gamma) Chapter of the Kappa Gamma Psi Fraternity.

The following students were awarded scholarship assistance for the year 1926–1927 :

Palmer Donaldson, free scholarship in Pianoforte and Solfeggio.

Joseph Livoti, free scholarship in Violin with Professor Korgueff.

Forrest Powers, half-rate Conservatory scholarship in Advanced Violoncello, Harmony, and Solfeggio.

CLARK POWERS VIOLIN PRIZE

Mr. Clark Powers, the renowned violin maker, a former Director of the Conservatory, offers one of his celebrated "Equipoise" violins annually as a prize for students in the Violin department. The award is determined by a contest held in the spring, presided over by a committee of impartial judges. The violin, made on the "Equipoise" principle, which has been acclaimed "the acme of scientific art in violin-making," is of specially selected wood and valued at $500. The violin for the year's prize is placed on exhibition in the Conservatory at the opening of the Fall Session.

The Clark Powers Prize Violin for 1926–1927 was awarded to Master Joseph Livoti.

RECITALS

At frequent intervals during the regular school year, Recitals are given by students representing the various departments, and by members of the Faculty.

PRACTICE PRIVILEGES

Opportunities for free practice are accorded *Regular* students, as far as accommodations permit. An exception is necessarily made in the case of Organ practice, for which there is a charge of twenty-five cents per hour.

LIBRARY

The Students' Library contains reference books on musical subjects and works for voice, pianoforte, and orchestral instruments.

Students also have the privilege of drawing books from the Boston Public Library.

MUSIC and OTHER SUPPLIES

The BOSTON CONSERVATORY OF MUSIC publications and other vocal and instrumental music, note-books, and supplies are kept on sale for the convenience of instructors and students.

RESIDENCE

It is the aim of the BOSTON CONSERVATORY OF MUSIC to serve the interest of all its students, and to give them the benefit of personal advice and friendly assistance wherever possible. Students who are strangers to Boston will be met at their trains, if notice is sent to the Conservatory of the time of their arrival.

Young women are advised to communicate directly with the following dormitories for girls, where board and room are obtainable at rates ranging from $8.50 to $20 per week :

(1) The Franklin Square House, 11 East Newton Street.
(2) The Students' House, 96 The Fenway
(especially for girls under 20).
(3) The Stuart Club, 102 The Fenway.
(4) The Students' Union, 81 St. Stephen Street.

The Registrar also has a list of carefully selected private homes where men or women may find suitable accommodations.

Students under 21 years of age may secure, at the railroad stations in Massachusetts, applications for "Pupils' Tickets," which, when signed by the Director of the Conservatory, entitle the holder to special rates.

GIRLS' MUSICAL CIRCLE, 1926–1927

Marian Copeland, Delano, Cal. (*Social Sec.*), Mary Hurley, Waterbury, Conn. (*Treas.*), Miriam Leveroni, Chelsea, Mass., Phyllis Hulbert, Tampico, Mexico, Elizabeth Borton, Bakersfield, Cal. (*Sec.*), Tommasina Grana, East Boston, Mass., Mary Burke, Chelsea, Mass., Mildred Tarver, Water Valley, Miss. (*Vice-Pres.*), Edna Lyon, Idaho Falls, Idaho (*Pres.*), Harriet Kendig, Albion, Pa.

COMPLEMENTARY REQUIREMENTS FOR GRADUATION

(In this outline the completion of a complementary subject is meant, unless otherwise indicated.)

COMPOSITION	VOCAL INSTRUCTOR	VOCAL SOLOIST	PIANOFORTE INSTRUCTOR	PIANOFORTE SOLOIST
Solfeggio	Solfeggio	Solfeggio	Solfeggio	Solfeggio
Theory	Theory	Theory	Theory	Theory
Harmony	Harmony	Pianoforte, Gr. III	Harmony	Harmony
Harmonic and Formal Analysis	Pianoforte, Gr. IV	*Choral Training (during entire course)	Harmonic and Formal Analysis	Harmonic and Formal Analysis
Counterpoint and Fugue	*Choral Training (during entire course)	*Terminology and Musicography	*Pianoforte Technique	Counterpoint, Gr. I
Pianoforte, Gr. IV	*Terminology and Musicography	History of Music	*Terminology and Musicography	Orchestration, 1 yr.
Organ, Gr. II	History of Music	Dramatic Art, 1 yr.	*Choral Training, 2 yrs.	*Pianoforte technique
Violin or Violoncello, Gr. II	Dramatic Art, 1 yr.	Opera Class, 1 yr.	Dramatic Art, 1 yr.	*Terminology and Musicography
*Terminology and Musicography	French, 1 yr.	French, 1 yr.	History of Music	History of Music
History of Music	German, 1 yr.	German, 1 yr.	Attendance in the lessons of other students at the request of the instructor	*Percussion instruments in Orchestra Class, 3 yrs.
*Orchestral Training, 3 yrs.	Italian, 1 yr.	Italian, 1 yr.		*Choral Training, 2 yrs.
*Choral Training, 2 yrs.	Attendance in the lessons of other students at the request of the instructor			Dramatic Art, 1 yr.
Dramatic Art, 1 yr.				

ORGAN	HARP	WIND INSTRUMENTS	STRINGED INSTRUMENTS	
Solfeggio	Solfeggio	Solfeggio	Solfeggio	
Theory	Theory	Theory	Theory	
Harmony	Harmony	Harmony	Harmony	*FREE CLASSES
Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis	Harmonic and Formal Analysis	*Pianoforte Technique*
Counterpoint and Fugue	Pianoforte, Gr. IV	Pianoforte, Gr. III	Ensemble, 3 yrs.	*Terminology and Musicography*
Pianoforte, Gr. III	*Terminolgy and Musicography	*Terminology and Musicography	Pianoforte, Gr. III	*Orchestral Training*
*Terminology and Musicography	History of Music	History of Music	*Terminology and Musicography	*Choral Training*
History of Music	*Orchestral Training, 3 yrs.	*Orchestral Training, 3 yrs.	History of Music	
*Orchestral Training, 3 yrs.	*Choral Training 2 yrs.	*Choral Training, 2 yrs.	*Orchestral Training, 3 yrs.	
*Choral Training, 2 yrs.	Dramatic Art, 1 yr.	Dramatic Art, 1 yr.	*Choral Training, 2 yrs.	
Dramatic Art, 1 yr.			Dramatic Art, 1 yr.	

Harold Doyle, Litchfield, Conn., Joseph Healy, Fall River, Mass., Albert DeLucia, Mechanicville, N. Y., Forrest Powers, Medford, Mass., Joseph Orosz, Toledo, Ohio (*Chaplain*), Louis Scocozza, Roslindale, Mass., Irving Webster, Litchfield, Conn., Armando Leuci (*Sergeant-at-Arms*), William Russell, Fitchburg, Mass. (*Sec.*), John S. Leavitt (*2nd Vice-Pres.*), George C. Vieh (*Pres.*), Leslie Babbin, Lynn, Mass. (*1st Vice-Pres.*), Kenith Moore, Johnstown, Pa. (*Treas.*), Albert Alphin, Mt. Olive, N. C. (*Historian*).

TUITION RATES

The tuition rates vary with the instructors and grades in the different subjects. Private lessons are one-half hour unless otherwise specified; classes meet once or twice a week according to the subject.

PRIVATE LESSONS

Conducting (hour lesson)	$ 10
Composition and Orchestration	$ 4, $ 5
Counterpoint and Fugue	$ 3, $ 4
Harmonic and Formal Analysis	$ 3
Harmony	$ 2, $ 3
Theory	$ 1.50, $ 2
Solfeggio	$ 1.50, $ 2
Voice Culture	$ 2, $ 3, $ 5
Coaching	$ 5
Pianoforte	$ 1.50, $ 2, $ 3, $ 5
Organ	$ 2, $ 3
Harp	$ 5
Flute and Piccolo	$ 2, $ 3
Oboe and English Horn	$ 2, $ 3
Clarinet	$ 2, $ 3
Bassoon	$ 2, $ 3
Saxophone	$ 2
Horn	$ 3
Cornet and Trumpet	$ 2, $ 3
Trombone and Tuba	$ 2, $ 3
Percussion	$ 2
Violin	$ 1.50, $ 2, $ 3, $ 5
Viola	$ 2, $ 3
Violoncello	$ 1.50, $ 2, $ 3, $ 4
Contrabass	$ 2, $ 3
Dramatic Art	$ 2
Ballet Training	$ 3
Languages (French, German, Italian)	$ 2

CLASSES

Harmonic and Formal Analysis.	$ 30 for 20 weeks
Harmony (Grade I)	$ 20 " " "
" (Grade II and III)	$ 30 " " "
Theory	$ 20 " " "
Solfeggio (Grades I and II)	$ 20 " " "
" (Grade III)	$ 30 " " "
Ensemble for Stringed Instruments	$ 15 " 30 "
Band Training	$ 10 " 20 "
History of Music	$ 30 " 30 "
Dramatic Art	$ 20 " 20 "
Grand Opera	$ 45 " 30 "
Ballet Training	$ 30 " 20 "
Languages (French, German, Italian)	$ 20 " 20 "

CLASSES *FREE* FOR CONSERVATORY STUDENTS

Pianoforte Technique **Choral Training**
Orchestral Training **Musical Terminology and Musicography**

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